

TRANSMISSION SCRIPT

Project No: 50/LDL/J204P

"DOCTOR WHO" 7G

'DRAGONFIRE'

by

T+87

IAN BRIGGS

PART ONE

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PART ONE

OPENING "DR. WHO" TITLE SEQUENCE

TITLES: DRAGONFIRE

by IAN BRIGGS

- 1/1A -

1. INT. CRYOGENICS CHAMBER.

8. 1 A

High LS

MUSIC 1

(A DARK CHAMBER.

S/IMP: PART ONE

ROW UPON ROW OF  
VERTICAL TUBES,  
MOSTLY OPAQUE  
WITH FROST, BUT  
CONTAINING  
MOTIONLESS  
FIGURES. OTHER  
CONTAINERS AND  
EQUIPMENT STEAM  
WITH LOW-  
TEMPERATURE GASES.

ZED AND FIVE  
OTHER CREWMEN/  
WOMEN ARE MARCHED IN AND LINED  
UP, WITH TWO  
GUARDS, BAZIN,  
(MALE) AND  
McLUHAN  
(FEMALE), STANDING  
OVER THEM.

MCLUHAN: Halt!  
THE SIX CREWMEN/  
WOMEN ARE  
TREACHEROUS THUGS.

- 1/2 -

BAZIN AND  
McLUHAN WEAR  
MENACING WHITE  
UNIFORMS BEARING  
THE ICEWORLD  
INSIGNIA

SERGEANT KRACAUER  
PACES IN FRONT OF  
THE CREWMEN/WOMEN.

HE IS STRONG,  
HARD-FACED

ALSO WEARING THE  
ICEWORLD MILITARY  
UNIFORM)

9. 2 A  
MCU KRACAUER

10. 3 A  
Group shot

/ KRACAUER: Oh, you lucky, lucky people! You are the chosen ones. The elite. Specially selected to join our force of mercenaries and create fear and terror wherever you go.

11. 5 A  
MCU ZED

/ ZED: (HARSH, VENOMOUS) We were tricked.

12. 2 A  
MCU KRACAUER

13. 5 A  
Group

/ KRACAUER: Kane paid 17 crowns for each of you, and he insists on value for money.

/ even  
ZED: 17 crowns? You couldn't buy a dog for 17 crowns.

14. 3 A  
Tight 2S  
ZED/KRACAUER

(KRACAUER TURNS  
ON ZED AND GRABS  
HIM. KRACAUER IS  
/IMMENSELY STRONGER AND ZED KNOWS IT.)  
KRACAUER: Precisely. I wouldn't have paid 17 crowns for the lot of you, let alone each.

- 1/3 -

\*

(KRACAUER SEES THE  
FEAR IN ZED'S  
FACE, AND HE  
LAUGHS, DEEP AND  
RICH.

HE RELEASES ZED  
WITH A SLIGHT  
PUSH.

ZED FALLS BACK  
AND CLUTCHES  
AT A STEAMING,  
OPEN-TOPPED VAT.  
HIS FACE CONTORTS  
IN PAIN)

15. 5 A  
MS ZED

ZED: (EXCLAMATION OF PAIN) Agh!

(ZED PULLS BACK  
HIS HAND. IT  
IS BURNT.

HE LOOKS AT  
KRACAUER IN  
INCOMPREHENSION.

KRACAUER LAUGHS  
AGAIN)

16. 2 A  
MS KRACAUER

KRACAUER: Only frost-burn.

17. 5 A  
MS ZED

ZED: Frost-burn...?

18. 3 A  
MS KRACAUER

Group

- 1/4 -

\*

18A

MCU KRACAUER

18B

Group

KRACAUER: liquid  
nitrogen. Minus-200 degrees  
Celsius. / Just be thankful your  
arm didn't go inside the vat.  
Otherwise it would never have come  
out again.

(KRACAUER LAUGHS,  
THEN TURNS TO  
McLUHAN)

Right - freeze them.

(CONSTERNATION  
AMONG THE  
CREWMEN/WOMEN)

19. 5 A

MS Zed

20. 3 A

ZED: Wait! You mean we're going  
to be frozen? /

Group

MCU KRACAUER

KRACAUER: Until Kane needs your  
services, yes. What's the matter/  
- getting cold feet?

(KRACAUER LAUGHS.)

ZED LOOKS ROUND  
QUICKLY, AND  
SEES THAT THE  
GUARDS' ATTENTION  
IS ON THE OTHER  
CREWMEN/WOMEN.

21. 5 A

MS ZED & BAZIN

MUSIC 2

ZED TAKES HIS  
OPPORTUNITY,  
AND THROWS  
HIMSELF ON BAZIN.

22. 1 A

High Shot

HE GRABS BAZIN'S  
GUN, AND FIRES  
OFF SEVERAL  
SHOTS.

(Note: Throughout,  
guns are of the  
pulse-beam variety,  
not continuous beam.  
And the pulses  
explode on impact)

- 1/5 -

CONFUSION FOLLOWS  
ZED'S SHOTS, AND  
HE MAKES HIS  
ESCAPE)

KRACAUER: (TO McLUHAN HARD)  
Kill him.

(McLUHAN FIRES  
AFTER ZED.)

ZED WRENCHES OPEN  
A DOOR MARKED  
'RESTRICTED ZONE'  
AND ESCAPES  
THROUGH IT.

McLUHAN FIRES  
A COUPLE MORE  
SHOTS AFTER ZED)

(TO McLUHAN) Leave him. He's  
in the restricted zone. He's a  
dead man.

(KRACAUER LAUGHS)

---

---

(G/T: LS RESTRICTED ZONE  
ZED ENTERS)

- 1/6 -

C/F MCU KRACAUER (CRYOGENICS)

135.	5	E	2. INT. RESTRICTED ZONE.
		LS Restricted zone Organ etc.	ZED enters frame
		(THE CHILL GLOOM OF A DEEP CRYOGENESIS CHAMBER.	THE ATMOSPHERE IS A COMBINATION OF THE DISTANT THUNDERING ECHO OF ICEBERGS SHEARING AWAY FROM ONE ANOTHER, AND THE CLOSER TINKLE OF ICICLES: BOTH THREATENING AND BEAUTIFUL.
		Track with him	THERE IS ALSO A TAPPING SOUND, LIKE A CHISEL AGAINST ICE.
			VATS OF LIQUID NITROGEN STEAM, AND OTHER EQUIPMENT STANDS ENCRUSTED IN ICE.
			ZED APPEARS, MOVING NERVOUSLY AMONG THE BOULDERS OF ICE AND THE EQUIPMENT.
			AS HE MOVES DEEPER INTO THE RESTRICTED ZONE, THE TAPPING SOUND GROWS NEARER. HE FOLLOW IT.
			THE TAPPING SOUND IS COMING FROM BEHIND A HUGE PIECE OF EQUIPMENT.

- 1/7 -

ZED LEAPS ROUND  
THE EQUIPMENT,  
LEVELLING HIS  
GUN AT THE SOURCE  
OF THE SOUND, AND  
HE SEES A  
SCULPTOR, TAPPING  
WITH HAMMER AND  
CHISEL AT A 2-  
METRE BLOCK OF  
CLEAR ICE.

A HORIZONTAL,  
COFFIN-LIKE  
CABINET STANDS  
NEARBY.

THE SCULPTOR  
STOPS WHEN ZED  
APPEARS.

HE STANDS  
MOTIONLESS,  
LOOKING AT ZED  
APPREHENSIVELY BUT  
NOT WITH OUTRIGHT  
FEAR.

136.      6      B  
                  MS ZED

ZED IS STARTLED  
AND CONFUSED BY  
THE UNEXPECTEDNESS  
OF WHAT HE SEES.  
HE WHEELS ROUND  
WITH HIS GUN, AT  
THE POSSIBILITY  
OF ATTACK FROM  
BEHIND.

137.      5      C  
                  MLS Sculptor

THERE'S NOTHING  
THERE.

138.      6      B  
                  MS ZED

HE WHEELS BACK  
TOWARDS THE  
SCULPTOR.

140.      6      B  
                  MS ZED

BREATHING HEAVILY  
NOW WITH FEAR,  
ZED TURNS AND  
SCRAMBLES AWAY.

HE SLIPS ON  
THE ICE.

HIS GUN TUMBLES  
INTO A VAT OF  
LIQUID NITROGEN.

- 1/8 -

(ZED PULLS HIS  
HAND AWAY, AND  
LOOKS INTO THE  
VAT WHERE HIS  
WEAPON DISAPPEARED.

143. .... 5 ..... C .....

Vat & Kane's arm

SUDDENLY, ANOTHER  
ARM

PLUNGES  
INTO THE VAT.

ZED GAZES AT THE  
ARM WITH FEAR AND  
ASTONISHMENT.

THE ARM PULLS THE  
GUN OUT OF THE  
VAT.

ZED'S GAZE FOLLOWS  
THE ARM UP TO  
KANE'S FACE.

WITH AN EVIL SMILE,  
KANE RETURNS THE  
GUN TO ZED.

MESMERIZED, ZED  
ACCEPTS THE GUN.

HE INSTANTLY FEELS  
THE BITING COLD OF  
THE WEAPON, AND  
DROPS IT)

148. .... 6 ..... B  
2S Zed & Kane

Agh!

- 1/9 & 10 -

149. 5 C  
CU gun shatters (THE GUN SHATTERS  
COMPLETELY AS IT  
HITS THE ICE.)

ZED LOOKS BACK  
TO KANE FROZEN  
WITH TERROR.

150. 3 C / KANE REMOVES BOTH  
MCU Kane HIS GLOVES.

HE REACHES FORWARD  
AND TAKES ZED'S  
FACE BETWEEN HIS  
HANDS.

151. 6 B /  
Tight 2S  
Zed/Kane ZED IMMEDIATELY  
FEELS THE PAIN  
AND BEGINS TO  
STRUGGLE.

KANE MAINTAINS  
THE CONTACT  
BETWEEN HIS HANDS  
AND ZED, AS ZED'S  
STRUGGLES BECOME  
MORE VIOLENT,  
MORE DESPERATE.

FINALLY, ZED DIES,  
AND HE FALLS AT  
KANE'S FEET.

KANE TURNS BACK  
TO THE SCULPTOR.

THE SCULPTOR'S  
EXPRESSION IS  
OBEDIENT, NOT  
FEARFUL, THAT OF  
A DEVOTED SERVANT)

153. 6 B /  
MCU Kane

KANE: Pay no attention to the  
intruder. You may continue <sup>with</sup> your  
work.

LHS Sculptor

MCU KANE

- 1/11 -

\*

3. INT. TARDIS CONSOLE ROOM.

52. 3 A

LS DOCTOR/MEL/SCREEN

(A VIEW  
OF ICEWORLD  
ON THE VIEWING  
SCREEN)MEL:

Where is it?

(THE DOCTOR  
AND MEL ARE LOOKING  
AT THE VIEWING  
SCREEN)/

53. 1 A

MS DOCTOR

54. 3 A

3S A.B.

THE DOCTOR: Iceworld. A space trading colony on the dark side of the planet Svartos / Space travellers stop there for supplies. I've been picking up a faint tracking signal <sup>for some time</sup> / (BEAMING EXCITEDLY) I think there's something interesting going on, Mel.

55. 1 A

MS DOCTOR

MUSAK ONE

MS MEL

(Freezer: materialization)

- 1/12 -

4. INT. FREEZER CENTRE.

1. 4 A

MLS CUSTOMER & CHILD  
at Freezer chest

(A FREEZER CENTRE,  
FULL OF FREEZER  
CABINETS AND CHESTS.

MLS  
Fan CUSTOMER & CHILD  
to other chests

A  
CUSTOMER ACCCOMPANIED  
BY A 6 YEAR OLD CHILD.  
IS TAKING PACKETS  
FROM THE FREEZER CHESTS.

POSTERS ON THE  
WALLS AND HANGING  
OVER THE FREEZER  
CHESTS ADVERTISE  
SPECIAL OFFERS:  
'ICEWORLD FREE  
RANGE PHOENIX EGGS -  
19.95 CROWNS PER  
MEGAGRAM', 'SPECIAL  
OFFER! CRAB  
NEBULA PASTIES -  
NOW ONLY 9.95  
CROWNS PER 1000',  
AND SO ON.

MUSAK DRIFTS OUT  
OF THE P.A.

THERE IS A BING-  
BONG OVER THE  
P.A. FOLLOWED  
BY A DISTANT  
ANNOUNCEMENT: )

ANNOUNCER: (O.O.V.) Don't miss our  
latest special offer in the Motoring  
Spares Department - photon  
refrigeration units for only 24.95.  
Thank you. (BING-BONG)

- 1/13 -

Child & Customer  
on left of frame

(WITH THE FAMILIAR  
GRINDING SOUND,  
THE TARDIS  
MATERIALIZES IN  
AN EMPTY CORNER.)

2. 6 A  
MCU Child

THE CHILD SEES  
IT MATERIALIZE,  
AND TUGS AT  
THE CUSTOMER'S  
CLOTHING TO  
PAY ATTENTION.  
BUT THE CUSTOMER  
IS TOO BUSY.

3. 4 A  
LS a.b.

THE DOCTOR AND  
MEL EMERGE FROM  
THE TARDIS.

THE DOCTOR PEERS  
AROUND INQUISITIVELY.  
MEL LOOKS DISMAYED)

MEL: A freezer centre ....  
How boring.

THE DOCTOR: Trust not to appearances,  
Mel. You never know what might be  
lurking in the freezer chests.  
Think Gothic ...

3A. 6 A  
MCU Child

(CHILD WEARING MASK  
TUGS AT MEL'S SKIRT)

3B. 4 A  
MCU MEL  
LS a.b.

(MEL REACTS & SMILES)

THE DOCTOR: This way.

(HE SCURRIES OFF  
THROUGH A DOOR  
MARKED 'REFRESHMENT  
BAR' WITH MEL IN TOW)

- 1/14 -

292.

5

G

LS bar

5. INT. REFRESHMENT BAR.

(A CROSS BETWEEN  
A CAFETERIA AND  
A WILD WEST  
SALOON: A SALOON  
BAR WITH CHROME  
AND FORMICA  
FURNITURE. THE  
ATMOSPHERE IS  
THAT OF A FRONTIER  
POST.

THE BARMAN,  
NAMED ANDERSON,  
IS POLISHING GLASSES  
BEHIND THE BAR,  
WHILE ACE - A  
REBELLIOUS-LOOKING,  
16/17-YEAR-OLD  
GIRL - CARRIES  
DRINKS TO TABLES.

THE MUSAK PERVADES  
THE BAR ALSO.

THE DOCTOR AND  
MEL ENTER FROM  
THE FREEZER CENTRE,  
AND LOOK ROUND

THE DOCTOR STRAIGHTENS  
HIMSELF, AND MAKES  
FOR THE BAR,  
PROPELLING MEL  
ALONGSIDE)

THE DOCTOR: (TO ANDERSON) Two of your  
best strawberry milk shakes, please.

ANDERSON: Certainly, sir.

- 1/15 -

GLITZ: (O.O.V. TO ACE) There must  
be some mistake with the reckoning,  
Sprog./

---

2s DR/MEL

(WITHOUT REALIZING  
IT, THE DOCTOR  
AND MEL ARE SITTING  
BACK-TO-BACK WITH  
GLITZ. BUT THEIR  
EARS PRICK UP  
WHEN THEY HEAR  
HIS VOICE.)

ACE'S EYES BLAZE  
BACK AT GLITZ)

ACE: The mistake's in your wallet,  
not my arithmetic.

(ACE WEARS THE  
ICEWORLD UNIFORM,  
BUT SHE'S STILL  
RECOGNIZABLY FROM  
EARTH - 1987  
VINTAGE.)

GLITZ IS GLITZ -  
AN INTERGALACTIC  
ROGUE RIGHT DOWN  
TO THE ASTEROID  
DUST ON HIS BOOTS)

---

295. 3 F  
MCU GLITZ

/ GLITZ: Do you take Asteroid Express ...?

---

296. 5 G  
CS DOCTOR

(THE DOCTOR AND  
MEL BOTH TURN  
ON GLITZ, EXCLAIMING  
SIMULTANEOUSLY: )

- 1/16 -

THE DOCTOR: Glitz!

MEL: Glitz!

(GLITZ CHOKES  
ON HIS MILK  
SHAKE.)

AN INSTINCTIVE  
RESPONSE TO  
HEARING HIS NAME)

297.

4

C

MCU GLITZ

GLITZ: What ...? No ... never  
heard of him ...

(GLITZ LOOKS AT  
THE DOCTOR, BUT  
DOESN'T RECOGNIZE  
HIM.)

298.

5

G

4s GLITZ/MEL/DR

MEL: It's us -  
Mel and the Doctor. You haven't  
forgotten <sup>us</sup>, have you, Glitz?

(GLITZ VAGUELY  
RECOGNIZES MEL,  
BUT CAN'T QUITE  
PLACE THE FACE)

GLITZ: (HISsing) Shh - keep your  
voice down! No, of course I haven't  
forgotten you ... er ... Mel and /  
the Doctor ... (cont...)

299.

4

C

MCU GLITZ

CS DOCTOR  
MCU GLITZ

(IT BEGINS TO  
DAWN ON HIM)

- 1/17 -

300.	3	F	<u>GLITZ:</u> (cont) Here ... ... You're not the <u>Doctor</u> . . .
<hr/>			MCU DR.
301.	4	C	<u>THE DOCTOR:</u> I've regenerated. <u>The difference is purely perceptual,</u> MCU GLITZ
<hr/>			
302.	5	G	(GLITZ IS OUT OF HIS DEPTH) /
<hr/>			3s MEL/GLITZ/DR

303.	2	D	<u>GLITZ:</u> Here - you couldn't do us a favour, could you? You see, I'm in a spot of bother. (ACE RETURNS)
<hr/>			<u>THE DOCTOR:</u> What is it this time, Glitz? Another dodgy deal of yours backfired?
<hr/>			<u>GLITZ:</u> No, nothing like that - <u>straight up./ Fact is ... (cont...)</u> MCU GLITZ

- 1/18 -

(GLITZ GLANCES  
ROUND, AND THEN  
BECKONS THE DOCTOR  
AND MEL CLOSER)

304. 5 G  
3s a.b.

GLITZ: (cont) ... I'm on a mission of  
highly philanthropic nature. /

MEL: (ALSO HUSHED) What's that?

(GLITZ GIVES  
HER A PUZZLED  
LOOK)

GLITZ: It means it's beneficial  
to mankind.

304A

MCU MEL

305. 2 D  
MCU GLITZ

MEL: I know what philanthropic  
means! What's the mission? /

306. 3 F  
MCU DR.

GLITZ: I have been entrusted  
to deliver certain secret  
documents, which nefarious unnamed  
parties would stop at nothing to  
grasp within their own grubby digits. /

307. 4 C  
MCU MEL

THE DOCTOR: You mean ... they'd /...

308. 2 D  
MCU GLITZ &  
hand on  
shoulder

(AS THEY LOOK  
AT GLITZ, A  
HAND FALLS ON  
HIS SHOULDER.)

THEY LOOK UP,  
AND FIND GUNS  
LEVELLED AT THEM.

- 1/19 -

CAPTAIN BELAZS  
PULLS GLITZ  
ROUND. SHE IS  
FLANKED BY BAZIN  
AND McLUHAN  
BELAZS IS A  
TALL WOMAN IN  
HER 30s, WITH  
A CRUEL BEAUTY.  
(Note: The 'zs'  
of 'BELAZS' is  
pronounced as  
in Zsa Zsa Gabor))

309. 5 G /  
Group shot

BELAZS: Sabalom Glitz. We've been looking for you.

MEL: Leave him alone! If you kill him, you kill us too!

THE DOCTOR: Steady on, now, Mel ...

BELAZS: What are you talking about?

1:USAK 2  
(Number 3)  
310. 2 D /  
MCU GLITZ

MEL: He's told us everything. About how you want to stop him delivering secret documents./

GLITZ: Shh ...

311. 5 G /  
a.b.  
(GLITZ SMILES  
WEAKLY AT BELAZS)

312. 3 F /  
MCU DR.

BELAZS: (TO GLITZ) Becoming quite a story-teller, aren't we, Glitz?  
(TO MEL) I'm afraid you also seem to be a victim of Mr. Glitz's cavalier attitude toward fact ./

313. 5 G /  
a.b.

THE DOCTOR: (WITH RISING REPROACH)  
Glitz /.../

314. 3 F /  
2s GLITZ/BELAZS

BELAZS: I'm not interested in any secret documents which Mr. Glitz may or may not possess./  
(cont...)

- 1/20 -

BELAZS: (cont) I'm more concerned with the 100 crowns he took from my employer, Mr. Kane, under false pretences.

GLITZ: That was highest quality merchandise ...

317. 2 D  
MS GLITZ

BELAZS: (TURNING ON GLITZ) A space-freighter-full of deep frozen fruit, which turned out to be rotten!/

318. 5 G  
Group shot

GLITZ: A bit on the ripe side, maybe /...

BELAZS: They were putrifying, Glitz!

GLITZ: A little past their prime, perhaps ...

BELAZS: And Mr. Kane does not run Iceworld to subsidize crooks like yourself. The 100 crowns, please.

319. 3 F  
MS DR.

(GLITZ LOOKS  
TO THE DOCTOR  
FOR HELP) /

320. 4 C  
MS GLITZ

THE DOCTOR: I think you'd better pay back the money, Glitz./

321. 3 F  
MS DR.

GLITZ: I can't ./.

322. 4 C  
MS GLITZ

THE DOCTOR: Why not? /

323. 5 G  
a.b.

GLITZ: Well, <sup>you see</sup> there was this game of cards ... I got well damaged ... /

BELAZS: What about the 102 crowns you sold your crew for?

MEL: (APPALLED) Sold your crew ...?

- 1/21 -

\*

(GLITZ TO MEL  
AND THE DOCTOR)GLITZ: The mutinous rabble. Tried  
to take command of my spacecraft.

324. 2 D MCU GLITZ So /  
 I relieved myself of them for 17 crowns  
apiece, . . . rather more than they  
were worth, I think. /

325. 5 G Group shot

BELAZS: The money ...(GLITZ SMILES  
WEAKLY AT HER)

326. 2 D GLITZ: Gone the way of all organic  
matter, I'm afraid, down the tubes.  
2s BELAZS/GLITZ

328. 4 C BELAZS: In that case, we're  
confiscating your spacecraft. /  
MCU GLITZ

329. 5 G GLITZ: The Nosferatu? You can't  
do that! /  
Group shot

BELAZS: You have 72 hours to  
find 100 crowns, or you lose  
your spacecraft.

(BELAZS AND  
THE GUARDS  
LEAVE)

330. 2 D MS GLITZ GLITZ: But it's my livelihood./  
331. 3 F Doctor, you've got to help me.  
MS DR.

MUSIC 3 THE DOCTOR: You've only yourself  
to blame.

- 1/22 -

\*

c/f MEL/GLITZ in Refreshment Bar

26. 5 A

6. INT. CRYOGENICS CHAMBER.

MLS Tubes & Kracauer

KANE enters  
frame

(A FIFTH TUBE  
IS DESCENDING  
OVER THE IMMOBILE  
FORM OF A  
CREWWOMAN.

THE OTHER FOUR  
ARE ALREADY ENCASED.

low track with 2s

KRACAUER AND KANE  
LOOK ON)

KRACAUER: You're going to have  
trouble with this lot when you  
defrost them, Mr. Kane.

KANE: Trouble?

KRACAUER: They didn't volunteer  
willingly.

KANE: But  
none of my mercenary force will be  
'willing' when I bring them out of  
cryo-sleep.  
The process causes  
complete loss of memory. With no  
memories, they can have no past,  
no future, no will of their own. No  
purpose except to obey me. Through  
them, I shall be invincible. My  
power shall be absolute ...

(KANE'S FACE IS  
CONTORTED WITH  
CRUELTY)

g/t LS Refreshment Bar, DR & GLITZ fgd

- 1/23 -

c/f CU KANE R-L: Cryogenics

333.

2

D

7. INT. REFRESHMENT BAR.

Med 2s  
BARMAN/ACE

MUSAk

ANDERSON: You will do as you are told. And less of your lip - or you're out on your ear.

Let ACE OOV

(ACE SHUFFLES OVER  
TO THE DOCTOR  
AND MEL)

2s DR & MEL  
ACE joins for 3s

ACE TO MEL AND  
THE DOCTOR:)

- 1/24 -

ACE: (cont) (CLEAR TABLE)

I hope the dragon gets you in the night.

MEL: Dragon? What dragon?

ACE: It's just a legend. There's supposed to be a terrifying dragon living in the Ice Passages underneath Iceworld. /

339. 3 F  
MS MEL

(MEL TURNS TO  
THE DOCTOR WITH  
A SMILE)

MEL: I knew there must be a reason why you brought us here, You want to see the dragon, don't you?

340. 4 C  
3s

THE DOCTOR: (BURSTING WITH ENTHUSIASM)  
No, really, Mel - it's fascinating.  
Travellers claim to have seen it, through the centuries - but there's never been any proof. /

341. 3 F  
MS MEL

MEL: Like the Loch Ness monster? /

342. 4 C  
2-shot

THE DOCTOR: Loch. /

343. 3 F  
MS MEL

MEL: Och. /

344. 2 D  
3s

ACE: You're going to go looking for the dragon?

THE DOCTOR: Absolutely!

- 1/25 -

ACE: Cor - can I come too?

(THIS PULLS  
THE DOCTOR UP)

THE DOCTOR: (CONCERNED)  
Won't <sup>you</sup> get into trouble with  
your boss ...?

ACE: Aw - I'm fed up of being a  
waitress. Go on, Professor - let me  
come too ...

345. 3 F THE DOCTOR: Well ... I don't see  
MS ACE why not. /

346. 4 C ACE: Ace! And can we search for  
4s GLITZ/MEL/DR/ACE the treasure too? /

347. 3 F THE DOCTOR: Treasure? /  
MS ACE

348. 4 C ACE: Yeah - the dragon's supposed  
4s a.b. to be guarding a fabulous treasure. /

(GLITZ'S EARS PRICK  
UP AT THE MENTION  
OF TREASURE)

349. 3 F GLITZ: Treasure? What treasure?  
MS MEL You don't want to go believing in myths  
and legends, Doctor. /

350. 2 D MEL: Who asked you? We're not  
MS GLITZ talking to you. /

- 1/26 -

351.       4           C  
                4s a.b.

if  
GLITZ: (IGNORING MEL) No if you  
want my opinion, all this talk  
of dragons and treasure, it's all  
a load of <sup>old</sup> space dust,

ACE: Well, if you're so convinced  
it's all rubbish ...

352.       2           D                   /  
                2s ACE/GLITZ

... why have you been burning holes  
in this treasure map for the last  
two days?

( ACE SNATCHES  
THE MAP )

g/t Kane's Control Room: Low LS

- 1/27 -

\*

(C/F: 2S ACE/GLITZ: Refreshment Bar)

8. INT. KANE'S CONTROL ROOM.

196. 3 E  
Low LS

(MOST OF THE  
CONTROLS AND  
DISPLAYS ARE BLANK  
AND LIFELESS.)

BELAZS IS REPORTING  
TO KANE)

BELAZS: He says he lost the money  
in a game of cards.

197. 1 D  
MS Kane  
198. 5 F  
MS BELAZS

KANE: I know he lost the money in  
a game of cards. The game was  
fixed./What about the map?

199. 3 E  
2S BELAZS/KANE

BELAZS: He's convinced it's genuine.)

200. 1 D  
MS Kane  
201. 5 F  
MS BELAZS

KANE: Excellent. He'll soon realize  
that if he wants to see his spacecraft  
again, he has no alternative but to  
go after the treasure./ And when he  
does, I'll be with him - every step  
of the way.)

BELAZS: There's just one thing.

202. 1 D  
MS KANE

KANE: Yes?  
BELAZS: He appears to have two  
colleagues.)

- 1/28 -

\*

KANE: Colleagues? I thought he sold his entire crew?

203.    5    F  
MS Belazs

BELAZS: They're not from his crew.  
Space travellers - a man and a girl.

204.    3    E  
2S Belazs/Kane

Do you want them eliminated?

(KANE CONSIDERS THIS)

205.    1    D  
MS Kane

KANE: Not for the moment, I think./  
There's no reason for them to suspect that the seal on the treasure map contains a tracking device.

MUSIC 4 (Repeat of Music 1)

(G/T: REFRESHMENT BAR  
CU Seal on map to 4S)

- 1/29 -

(c/f Control Room: Low LS Belazs/Kane)

353. 5 G 9. INT. REFRESHMENT BAR.

Zoom out of CU seal  
on map to 4s (GLITZ,  
MEL, DR., ACE)

(CLOSE-UP ON THE  
RED WAX SEAL ON  
GLITZ'S TREASURE  
MAP)

HUSA

THE DOCTOR: (O.O.V.) Fascinating,  
absolutely fascinating ...

(PULL BACK TO  
REVEAL THE DOCTOR  
PORING OVER THE  
MAP, WHILE GLITZ  
LOOKS ON ANXIOUSLY)

MEL: It looks like something from  
a jumble sale to me.

GLITZ. (INDIGNANT) Here, there's  
nothing snide about this document.

ACE: You don't want to go and believe  
nothing you get from him, Professor.  
He probably bought two hundred of them in  
a job lot.

354. 4 C /  
MS GLITZ

354A Group

GLITZ: Do you mind? This is the  
the real McCoy, this is. It comes  
from an unimpeachable source./

355. 3 F /  
MS ACE

356. 4 C /  
MS GLITZ

ACE: What's that, then?

(GLITZ GIVES ACE  
A PUZZLED LOOK)

GLITZ: That means it's beyond  
reproach or question.

- 1/30 -

(ACE AND MEL  
DOUBLE-TAKE, THEN:

ACE GLARES AT GLITZ)

- |      |   |          |  |
|------|---|----------|--|
| 357. | 5 | G        | /  |
|      |   | 4s a.b.  |  |
| 358. | 3 | F        | ACE: (DELIBERATELY) I know what          |
|      |   | MS ACE   | unimpeachable means, birdbath./ But      |
| 359. | 4 | C        | what makes you so certain that this      |
|      |   | MS GLITZ | map's pedigree is 24-carat? /            |
| 360. | 5 | G        | <u>GLITZ:</u> Because I acquired it from |
|      |   | MS MEL   | a man of character and distinction./     |
| 361. | 4 | C        | <u>MEL:</u> How? /                       |
|      |   | MS GLITZ | <u>GLITZ:</u> I won it in a ...          |

(REALIZES WHAT  
HE'S SAYING) /

4s GLITZ, DR, MEL, ACE

chess match ... (TAILS OFF)

MEL: (APPALLED) You won it playing  
cards ...?

(MEL TURNS ON THE  
DOCTOR, WHO IS  
LOST IN EXAMINATION  
OF THE MAP)

Doctor!  
It's a waste of time. He  
won it in a card game.

GLITZ: An honest transaction. The  
man was desperate not to lose that  
map.

So I knew it's  
something <sup>very</sup> tasty.

THE DOCTOR: It shows the lower  
levels of Iceworld./

- |      |   |        |   |
|------|---|--------|---|
| 363. | 3 | F      | / |
|      |   | MS ACE |   |

- 1/31 -

364. 4 C  
2s DR/GLITZ

ACE: Nobody goes down there, now.  
Too dangerous./

THE DOCTOR: Look: (READS) The  
Ice Garden ... The Singing Trees ...

GLITZ: But like the girl says,  
Doctor - it's too dangerous.

THE DOCTOR: Where's your sense of  
adventure, Glitz?

GLITZ: Do you  
want to go here,  
(READS) The Lake of Oblivion ...

THE DOCTOR: Where?

365. 3 F  
MS ACE

(ACE'S FACE IS  
LIGHTING UP AS  
WELL) /

366. 4 C  
4-shot

ACE: Cor - this sounds brill!

367. 3 F  
MS ACE

THE DOCTOR: My sentiments precisely.  
What's your name, incidentally? /

368. 2 D  
4s a.b.

ACE: Everyone calls me Ace. /

(THE DOCTOR  
PROFFERS HIS HAND)

- 1/32 -

THE DOCTOR: How do you do.

I'm the Doctor - and this is my friend Mel.

ACE: And we're really ~~now~~ going to go looking for dragons?

GLITZ: Too risky, if you ask me.

THE DOCTOR: Nonsense, Glitz.

There's time for a quick adventure, and then back for tea.

ACE: Ace!

MEL: That's the spirit, Doctor!

GLITZ: Hang about ... You can't go without me .. That's my map. And I don't want these girls coming along either. /

369.       3       F  
                MS ACE

370.       4       C       ACE: (BLAZING) What? /  
                MS GLITZ

371.       3       F       GLITZ: It's too dangerous. /  
                MS ACE

(ACE TURNS TO  
THE DOCTOR FOR HELP)

372.       2       D       ACE: Professor ...? /  
                4s a.b.

GLITZ: And since it's my map ...

(ACE KNOWS SHE'S LOST, AND SHE'S FURIOUS)

- 1/33 -

ACE: Right, you male chauvinist  
bilgebag. Just you wait!

GLITZ: Oh! / Nice! //

373

2

D

CMS DR.

(UNABLE TO COME  
UP WITH A  
CONVINCING THREAT,  
ACE STORMS OFF  
DOWN THE BAR.

THE DOCTOR SIGHS)

373a

Group

THE DOCTOR: Oh dear - and I was  
so looking forward to meeting a  
dragon ...

MEL: It's all right, Doctor. You  
go ahead.  
I'll wait here.

(TURNS ANGRILY  
ON GLITZ)

And if Glitz burns his fingers in  
the dragon's fire - then ... it  
serves him right!

GLITZ: It's just you and me then,  
Doctor ...

g/t Cryogenics: Low LS

(GLITZ & DR. GET UP AND GO.  
THE DOCTOR STOPS TO PAT A  
SPACE LAP DOG - WHICH SNAPS  
AT HIM)

- 1/34 -

c/f Refreshment Bar: GLITZ/MEL/DR.

10. INT. CRYOGENICS CHAMBER.

29. 5 B

low long shot

(KANE IS  
GLIDING SILENTLY  
AMONGST HIS FROZEN  
ARMY OF MERCENARIES.

BELAZS STANDS  
WAITING)

BELAZS: They have left the upper levels now.

KANE: Only two of them, you say?

31. 2 B

MS BELAZS

BELAZS: Glitz and the traveller  
called the Doctor. They're just  
setting off for the lower levels.

32. 3 B

MS KANE

KANE: Excellent. Continue to  
monitor the tracking device.

33. 2 B

MS BELAZS

BELAZS DOESN'T  
LEAVE.

34. 3 B

MS KANE

KANE TURNS BACK  
TO HER)

35. 2 B

MS BELAZS

KANE: Well?

36. 3 B

MS KANE

BELAZS: It's Glitz's spacecraft./

37. 2 B

MS BELAZS

KANE: What of it?

38. 3 B

MS KANE

BELAZS: It's just that ... (TAILS  
OFF)

39. 2 B

MS BELAZS

KANE: Yes ...?

- 1/35 -

\*

40. 3 B  
Tight 2S  
Belazs/Kane

BELAZS: Well, if Glitz and the Doctor are as good as dead ... (DEEP BREATH) I'd like the spacecraft,

(KANE STEPS TOWARDS BELAZS.)

SHE WATCHES HIM CAREFULLY)

Oh..

KANE: / You'd like the spacecraft, would you?

MUSIC 5

(HE BEGINS TO REMOVE ONE GLOVE.)

BELAZS IS TENSE)

When you first came here, you had nothing. You were willing enough to take my payment then.

But now you want to leave.

(KANE:BEGINS TO CIRCLE BEHIND BELAZS)

Perhaps you have memories of a home you can return to. /

Perhaps I should have put you into cryo-sleep along with all the others, and erased your memories.

(KANE GRABS BELAZS'S ARM WITH GLOVED HAND

HE BRINGS HIS UNGLOVED HAND TOWARDS HER.

41. 2 B  
Tight 2S  
Belazs/Kane

/ SHE FIGHTS TO HIDE HER TERROR)

Tight 2S  
Belazs/Kane

Perhaps you need reminding... (cont...)

- 1/36 -

47. 5 B  
CU Hands for brand

( KANE WRENCHES  
BELAZS'S ARM  
ROUND SO THAT  
IT IS PALM UP.

THE ICEWORLD  
INSIGNIA IS  
BRANDED ON HER  
PALM.

48. 3 B  
a/b /

For as long as you bear my mark,  
I own you ...

49. 5 B  
2S Belazs/Kane  
Pan with Kane

( HE QUICKLY  
RELEASES BELAZS  
AND STRIDES  
ROUND THE  
CONTROL DESK.

HE JABS A  
BUTTON.

KRACAUER'S VOICE  
REPLIES OVER AN  
INTERCOME: )

- 1/37 -

KRACAUER: (O.O.V.) Yes, sir?

50. 3 B /  
MCU Belazs

KANE: Glitz's spacecraft - have  
it destroyed ...

KRACAUER: (O.O.V.) Yes sir.

g/t Refreshment Bar:MLS ACE

---

- 1/38 -

c/f MCU BELAZS in Cryogenics

263. 2 D 11. INT. REFRESHMENT BAR.

Pan with ACE as she  
serves a CUSTOMER

MUSA

(ACE IS SERVING THE  
CUSTOMER AND CHILD  
WITH MILKSHAKES.)

SHE AND MEL ARE  
BOTH IN A FOUL  
MOOD)

ANNOUNCER: (O.O.V. DISTANT. BING-BONG) Would the emergency services please report to the Upper Docking Bay to deal with an icejam? Thank you. (BING-BONG)

(ACE RETURNS TO  
THE BAR)

MEL: This is all your fault.

ACE: How do you work that out, then?

MEL: You were encouraging them both.  
(MIMICS) 'Oh, ace!'  
'Oh, brill!'.

(BEFORE ACE CAN  
RESPOND, THE  
CUSTOMER CALLS  
FROM ONE OF THE  
TABLES)/

264. 4 C  
2-shot

CUSTOMER: You girl! (cont ...) /  
265. 5 G  
MS ACE

(ACE LOOKS ROUND TO  
MAKE SURE THERE'S  
NO-ONE ELSE THE  
CUSTOMER COULD BE  
CALLING) /

266. 4 C  
2-shot

- 1/39 -

- CUSTOMER: (cont) Yes, you girl.  
Come here! /
267. 2 D Pan ACE to 2s  
 with CUSTOMER  
 & child (ACE WANDERS OVER  
 UNWILLINGLY.)
- ACE, TO THE  
 CUSTOMER,  
 INSOLENT: )
- ACE: What do you want?
- (THE CUSTOMER  
 TAKES THE CHILD'S  
 MILKSHAKE)
- CUSTOMER: This milkshake. It isn't  
 adequately shaken.
- ACE: Well, that's how they come,  
 missus.
268. 5 G CUSTOMER: It's got lumps in it./  
 MS MEL
269. 4 C MEL: It's supposed to have lumps  
 in it. That's the ice-cream./
- MS CUSTOMER
270. 2 D CUSTOMER: We don't want lumps in  
 it. Shake it some more./  
 3s a.b.
271. 4 C ACE: Shake it yourself! /  
 MCU CUSTOMER
- CUSTOMER: I beg your pardon!
- ACE: You heard.
272. 2 D CUSTOMER: I've never been so  
 insulted . . . !  
 3s a.b.

- 1/40 -

\*

ACE: I bet you've never had a milkshake tipped over your head before, neither ...

(ACE TAKES THE  
MILKSHAKE, AND  
TIPS IT OVER THE  
CUSTOMER'S HEAD.

THE CUSTOMER  
SPLUTTERS, WHILE  
THE CHILD LOOKS  
ON OPEN-EYED.

273.

5

G

MS ANDERSON  
Pan to 3s with  
ACE & MEL

/

ACE KNOWS SHE'S  
DONE IT THIS  
TIME)

ANDERSON: Sorry madam.  
That does it! You're  
fired!

ACE: I'm sorry, it won't happen  
again.

ANDERSON: Get out! I've had enough  
of you!

- 1/41 -

ACE: I promise, it'll never happen again.

ANDERSON: Get out!

(ANDERSON TURNS ON  
MEL)

You too! Get out!

MEL: Me ...?

Pan with ANDERSON  
to 2s with CUSTOMER  
See ACE in bgd.

ANDERSON: Both of you, out! Pair  
of troublemakers! Hooligans! I do apologize  
for my staff. I assure you  
those milk shakes don't stain.

(MEL AND ACE ARE  
BOOTED OUT OF  
THE REFRESHMENT  
BAR)

Pan ACE to ANDERSON

(ACE COMES BACK  
AND POURS MILKSHAKE  
OVER ANDERSON)

LS KANE &  
statue

12. INT. RESTRICTED ZONE  
MUSIC 6

VOICE OVER: Current ambient temperature minus 10 celsius, target temperature minus 193 celsius. (KANE LOOKS AT Cabinet temperature dropping.

HE GETS INTO HIS CABINET & LIES DOWN.

THE CABINET CLOSES.)

MS KANE & cabinet

- 1/46 -

(C/F: ICE PASSAGE: DOC/GLITZ)

228.

4

C

15. INT. ACE'S QUARTERS.

Pan round room  
to 2S with  
MEL/ACE

(A SORT OF  
FUTURISTIC BEDSIT  
NOT GLEAMING WHITE,  
BUT DULL, DIRTY  
METALWORK. THE  
PLACE IS A PIGSTY,  
NOT ONLY THE USUAL  
TEENAGE DETRITUS,  
WITH DISCARDED  
CLOTHES EVERYWHERE,  
BUT ALSO ARRAYS OF  
CHEMISTRY EQUIPMENT.

THE ROOM BEARS  
THE STAINS OF  
EXPERIMENTS GONE  
WRONG, AND FOUL  
LIQUIDS CONGEAL  
IN FLASKS AND  
TUBES.

A POSTER BEARING  
THE LEGEND 'THERE'S  
NO PLACE LIKE HOME'  
IS COVERED WITH THE  
SCRAWL OF CHEMICAL  
EQUATIONS)

let ACE OOV  
Stay on MEL

ANNOUNCER: (O.O.V.) (BING-BONG)  
If there's anyone in the Emergency  
Control Room, would you please answer  
the phone? Thank you. (BING-BONG)

(THE DOOR OPENS,  
AND ACE ENTERS,  
WITH MEL TRUDGING  
BEHIND HER.

ACE FLOPS ONTO  
THE BED.

MEL HOVERS IN THE  
DOORWAY)

229.

6

D

/  
MLS ACE

- 1/np47 -

\*

230      2      D  
MS MEL

ACE: Well, come on in if you're going to. /

(MEL CLOSES THE DOOR, AND PICKS HER WAY THROUGH THE DEBRIS.)

231.      6      D  
MS ACE

ACE: He really gets up my nostrils, that Glitz. /

232.      2      D  
MS MEL

MEL: Oh, he's all right underneath. /

233.      6      D  
2-shot

ACE: No. He's a grade-A, 100-per-cent div. That's what he is. underneath. /

(MEL HAS BEEN HALF-TIDYING SOME OF ACE'S CLOTHES, TO CLEAR A SPACE TO SIT.)

ACE (cont): (IRRITATED) Look, leave them alone, will you? /

MEL: I was only trying to make room to sit. /

235.      2      D  
MS MEL

ACE: Well, just sit on top of them, like everyone else does, can't you. /

MEL: All right, all right... /

(ACE GETS UP AND BEGINS TO CHANGE HER CLOTHES.)

236.      6      D  
2s

ACE: (GRUDGING) - I've been meaning to do the washing for a couple of weeks.... /

- 1/np47a -

\*  
(SHE DISCARDS HER WAITRESS  
UNIFORM - DROPPING THE  
BITS AND PIECES ANY-OLD-  
HOW - AND CHANGES INTO  
SOMETHING ALONG THE LINES  
OF OVERALLS AND AN ARMY  
JACKET.)

MEL: (CAN'T HELP SAYING IT) Looks  
more like a couple of months to me.

6 next

- np47a -

- 1/48 -

\*

238.    6    D  
              MS ACE

ACE: You're just like the  
teachers at school./ (MIMICS)  
'How do you expect to pass Chemistry  
A-Level if you can't even store the  
equipment properly ;...?'

240.    4    C  
              2S a/b

MEL: A-Level? You're from Earth?

ACE: Used to be.

MEL: Where abouts on earth?

ACE: Perivale.

241.    6    D  
              MS Ace

MEL: Sounds nice/

242.    4    C  
              2S a/b

ACE: (CYNICALLY) You ever been  
there? (BEAT) I was doing this brill  
experiment in my bedroom  
to extract nitroglycerin from gelignite,  
but I think something must have gone  
wrong./ This time storm blows up  
from nowhere and whisks me<sup>up</sup>/here.

MEL: When was this?

ACE: Does it matter?

ever

MEL: Don't you/want to go back?

ACE: Not particularly.

243.    6    D  
              MS Ace

MEL: What about your Mum and Dad?/

(ACE TURNS ON  
MEL FURIOUSLY)

- 1/49 -

244.    4    C  
2S a/B

ACE: (BLAZING) I haven't got no Mum and Dad! I've never had no Mum and Dad! And I don't want no Mum and Dad! /It's just me - all right?

MEL: (TAKEN ABACK) Sorry ...

(ACE RELAXES)

245.    2    D  
MS MEL

(CAUTIOUS) What about your Chemistry A-Level, then?

246.    6    D  
MS Ace

ACE: (BITTER) That's no good. I got suspended after I blew up the Art Room.

247.    4    C  
2S a/b

MEL: You blew up the Art Room ...?

248.    6    D  
MS ACE

ACE: It was only a small explosion./ They couldn't understand how blowing up the Art Room was a creative act./

249.    4    C  
LS Room

ANNOUNCER: (O.O.V.) (BING-BONG)  
If anyone sees any member of the emergency services, will you please ask them to pop along to the Upper Docking Bay when they've a moment to spare? Thank you. (BING-BONG)

250.    6    D  
MLS ACE

ACE: (IRRITATED) Isn't anyone going to do anything about that icejam blocking the Docking Bay?

Pan to 2s

(ACE STARTS COLLECTING UP OLD, BATTERED AEROSOL CANS, IN AN "ICEWORLD" PLASTIC CARRIER BAG AND HANDING THEM TO MEL)

Here - take these.

- 1/50 -

MEL: Deodorant?

"ACE: They're just old cans. They've got home-made Nitro-9 in them now. /

253. 2 D  
MS MEL

MS ACE

MEL: (SUSPICIOUS) Nitro-9 . . . ?

254 4 C  
2S ACE/MEL

Han with MEL

ACE: It's just like ordinary nitroglycerin - except it's got more wallop. Careful you don't drop them.

(MEL ISN'T SURE WHETHER TO DROP THE CANS, OR HANG ONTO THEM FOR GRIM DEATH.)

ACE SHOVES A FLASK OF NITRIC ACID, AND OR TWO OTHER SUNDRIES, INTO A CANVAS SHOULDER BAG.

SHE THEN DIVES OUT OF THE DOOR)

ACE: Come on.

SCENE 12 continued: RESTRICTED ZONE

LS KANE in coffin

MUSIC 7

VOICE OVER: Cabinet at minus 193 celsius

CS BELAZS

(THROUGH A WINDOW IN A DOOR TO THE RESTRICTED ZONE WE SEE BELAZS LOOKING IN)

- 1/50A -

13. INT. KANE'S CONTROL ROOM.

---

209. 5 F  
MS Belazs

SHE TURNS TO THE  
CONTROL DESK, AND  
JABS AT THE  
INTERCOM BUTTON.

KRACAUER'S VOICE  
REPLIES: )

track in to  
MCU Belazs

(OOV) KRACAUER: Yes, sir?

BELAZS: It's me - Belazs. Mr.  
Kane has changed his mind about  
Glitz's spacecraft. It's not to  
be destroyed. Do you understand?

(OOV) KRACAUER: The spacecraft is not  
to be destroyed.

BELAZS: That's correct.

c/f Kane's Control Room: MCU Belazs

27, 28 & 29.

- 1/50B -

100.

5

A

2s DR/GLITZ

14. LONG GANTRY AREA C

(AN ICE PASSAGE  
NEAR THE UPPER  
LEVELS. METAL  
WALKWAYS ALLOW  
ACCESS AND  
PASSAGE.

THE DOCTOR AND  
GLITZ APPEAR.

THE DOCTOR CONSULTS  
THE MAP)

THE DOCTOR: Have you seen any singing  
trees or ice Gardens, Glitz?

GLITZ: We're still too close to  
the upper levels, Doctor. Let's cast  
me eyes over the map.

(THE DOCTOR  
PASSES THE MAP  
TO GLITZ)

THE DOCTOR: Well, <sup>since</sup> we've come  
from that direction - I think we  
should go in that direction.

(THE DOCTOR SWINGS  
ROUND ERRATICALLY  
LIKE A COMPASS.

CHOOSING AN  
OPPOSITE DIRECTION)

...then again perhaps  
that direction.

(THE DOCTOR  
STRIDES ON)

THE DOCTOR: Yes... And  
keep your eyes peeled for singing  
trees, ice gardens Glitz.

- 1/50C -

\*

274.

4

D

18. INT. UPPER DOCKING BAY.

3s KRACAUER/BAZIN/McLUHAN

(KRACAUER AND BAZIN  
AND McLUHAN ARE  
TRYING UNBLOCK DOOR.)

275.

6

F

2s MEL/ACE

KRACAUER: Come on, both sides, push.  
Harder - push.ACE APPEARS WITH  
MEL IN TOW.ACE SURVEYS THE  
SCENE)

ACE: Gordon Bennett! What a bunch of spots!

They'll never get it open at that rate!

ACE TURNS TO  
MEL, WHO IS  
GINGERLY CARRYING  
THE AEROSOLS)

Here, let me have a couple of those.

- 50C -

- 1/50D -

(ACE EXCHANGES  
HER SHOULDER-  
BAG FOR A COUPLE  
OF AEROSOLS)

MEL: You're not going to use those,  
are you ... ?

(ACE GRINS IMPISHLY,  
AND NODS.)

SHE WHEELS ROUND,  
AND BEGINS TO POSITION  
AEROSOLS.) /

276. 4 D  
Group shot

ACE: (TO KRACAUER) If I were you  
lot, I'd go for your tea break now.

(KRACAUER LOOKS UP)

KRACAUER: Why?

(HE SEES THE  
AEROSOLS)

(SUSPICIOUS) What's in those cans?

277. 6 F  
MS ACE /

ACE: Nitro-9. (cont ...)

278. 4 D  
a.b. /

(CALMLY, ACE  
PULLS THE  
NOZZLE OFF ONE  
AEROSOL, THEN  
THE OTHER.  
AND PLACES THEM  
ON THE DOOR)

- 50D -

- 1/5OE -

ACE STANDS  
FOR A MOMENT,  
PLAYING CHICKEN  
WITH KRACAUER)

ACE: (cont) We've got eight seconds.  
Last one back's a gooey mess ...

(SHE DIVES  
FOR COVER.

KRACAUER DOESN'T  
BELIEVE THIS IS  
HAPPENING TO HIM.

HE WHEELS QUICKLY  
ROUND)

KRACAUER: (SHOUTS TO EVERYONE)  
It's nitro! Everybody get down!

(FINALLY HE THINKS  
TO SAVE HIS OWN  
IMMORTAL SOUL,  
AND DIVES FOR  
COVER. THERE IS A BIG EXPLOSION.

Let everyone OOV  
& hold LS door

WE SEE ACE'S FACE  
POP UP FROM BEHIND  
HER COVER JUST IN  
TIME TO BE LIT UP  
WITH EXPLOSION.

HER EXPRESSION  
BLAZES WITH  
DELIGHT AS SHE  
SURVEYS THE  
RESULTS OF HER  
HANDIWORK)

279. 6 F  
2s MEL/ACE

ACE: Ace!

MEL: Ace?

(MEL PEEPS OUT,  
AND LOOKS  
NERVOUSLY AT ACE)/

MS doorway

- 1/51 -

158.

3

C

16. INT. RESTRICTED ZONE.

Pan down statue  
to MS BELAZS

MUSIC 8

(BELAZS WALKS TO CABINET  
THEN CROSSES TO THE  
TEMPERATURE CONTROLS)

VOICE OVER: Target blood temperature  
of minus 193 celsius achieved.

(BELAZS APPROACHES  
THE ICE STATUE, AND  
LOOKS AT IT.)

THEN, SUDDENLY)

KANE: What are you doing  
in the Restricted Zone?

(BELAZS STARTS,  
AND TURNS.)

THE CABINET IS NOW OPEN.

ACU BELAZS

BELAZS: I was looking for you.  
There's been a icejam in the Upper  
Docking Bay, and the emergency services  
haven't responded.

2s BELAZS/KANE

- 1/52 -

KANE: Must I do everything myself?  
Go there immediately, and take charge  
of the situation,

Tight on BELAZS

BELAZS: Of course.

163.      5      C      /

L S

(BELAZS LEAVES.

KANE LOOKS AT  
THE STATUE)

---

(G/T: Alien Chamber)

- 1/53 -

\*

(C/F: RESTRICTED ZONE: MS STATUE)

17. INT. ALIEN CHAMBER.

158. 3 C  
VLS Alien Chamber
159. 5 D  
LS Model
17. INT. ALIEN CHAMBER.
- LIGHT STRINGS OF ICICLES HANG DOWN IN FORMATIONS AND SWAY IN THE CURRENTS OF AIR. THEY LOOK RATHER LIKE WEEPING WILLOWS.
- THERE IS THE FAINT SOUND OF ETHEREAL VOICES SINGING IN THE BREEZE.
- LARGER FORMATIONS, CONSISTING OF A CRYSTALLINE STRUCTURE INTERCONNECTED WITH GOLD AND OTHER METALLIC MINERALS, STAND ON THE GROUND. THESE LARGER STRUCTURES DON'T SEEM TO BE NATURAL. THEY SEEM TO HAVE SOME FUNCTION - ALTHOUGH THEY'RE ALMOST PIECES OF ART)
- SINGING TREES  
MUSIC
160. 1 B  
2S DOCTOR/GLITZ
- VLS
- 161 - - 5 - - D  
MS Model -----<
- (THE DOCTOR AND GLITZ LOOK AROUND)

(THE DOCTOR  
LOOKS ROUND,  
AND LISTENS TO  
THE SINGING  
VOICES:)

THE DOCTOR:

The singing trees ...

But

GLITZ:/ these aren't trees.

THE DOCTOR: Use your imagination,  
Glitz. Willow-trees - something like  
that ...

GLITZ:

But where's the singing coming from?

THE DOCTOR: Air currents  
causing the crystal  
membranes to vibrate.)

GLITZ: I bet this is worth a few  
grotsits.

(THE DOCTOR AND GLITZ  
LOOK AT A  
LARGE CRYSTAL)

THE DOCTOR: Yes...  
But what does it do?

GLITZ: Do?)

MCU DOCTOR

THE DOCTOR: Yes - it's some sort  
of opto-electronic circuit. But  
why? What's it doing here?)

2-shot

GLITZ: You mean someone made all  
this?

- 1/55 to 61 -

GLITZ: (WORRIED) Dragons ... ?

THE DOCTOR: (WITH A TWINKLE)  
Possibly ...

(GLITZ SHIVERS)

167. 3 C  
VLS Alien Chamber

/ Come on, Glitz. Tempus fugit.  
I want to be back in time for tea.

168. 5 D  
LS Model

(THE DOCTOR  
STRIDES ON  
THROUGH THE  
SECOND ARCH  
TAKING GLITZ  
WITH HIM)

---

(G/T: UPPER DOCKING BAY: 3S KRACAUER, BAZIN, MCLUHAN)

- 55 to 61 -

- 1/62 & 63 -

c/f Ice Passage: DR/GLITZ

280. 4 D 20. INT. UPPER DOCKING BAY.  
LS group

(THE DOOR HAS  
BEEN CLEARED  
BY ACE'S EXPLOSION.

ACE IS BEAMING  
AS SHE SURVEYS  
THE CHAOS.

281. 6 F BELAZS ARRIVES) /  
MS BELAZS

BELAZS: What is going on?

282. 4 D /  
a.b. + BELAZS

(EVERYONE TURNS  
AND LOOKS ACCUSINGLY  
AT MEL AND ACE.

ACE DOES HER  
BEST TO LOOK  
INNOCENT. THE  
EFFECT IS RATHER  
SPOILT BY MEL  
CLUTCHING NERVOUSLY  
AT HALF A DOZEN  
CANS OF HIGH  
EXPLOSIVE.

283. 6 F BELAZS TURNS  
ON THEM) /  
MS BELAZS

BELAZS:  
You two are under arrest. (TO  
McLUHAN) Take them away. /

284. 4 D /  
a.b.

What!

ACE: Hang about! What have we done ...? /

285. 6 F LS group

(THE GUARDS HAUL  
THEM OFF, ACE  
SQUAWKING IN  
PROTEST)

g/t Ice Passage: DR/GLITZ

- 1/np64 -

\*

c/f Cryogenics: CU Ace

276. 5 A

2 S DOCTOR/GLITZ

23. INT. CRYSTAL PASSAGE "C"

(ENTER "A" RIGHT  
GLITZ SEES FLOWER "B" LEFT  
DOCTOR CONTINUES  
& EXITS "A" RIGHT)

MUSIC 9

GLITZ SEES A SMALL ICE  
FORMATION, A BIT LIKE AN  
ANEMONE IN SHAPE.

GLITZ LOOKS FURTHER, AND  
SEES MORE FLOWER-LIKE  
CLUSTERS OF ICE. (ON "B")

THE DOCTOR IS STRIDING ON.

GLITZ, NOW FOLLOWING THE  
TRAIL OF ICE FLOWERS,  
DISAPPEARS.

THE DOCTOR TURNS BACK TO  
GLITZ. THERE'S NO-ONE  
THERE.)

THE DOCTOR: Glitz? Glitz? Glitz?

(BUT NO RESPONSE.

THERE ARE TWO OR THREE  
POSSIBLE ROUTES AWAY FROM  
THIS SPOT.

THE DOCTOR TENTATIVELY  
STARTS IN ONE DIRECTION,

THEN CHANGES HIS MIND,  
AND LEAVES IN A DIFFERENT  
DIRECTION.)

- 1/65 -

\*

c/f Ice Passage: DR/GLITZ

22. INT. CRYOGENICS CHAMBER.

51. 3 B  
CU ACE

(MEL AND ACE  
ARE STANDING  
IN FRONT OF  
KANE WITH  
BELAZS TO ONE  
SIDE)

KANE: (TO ACE) Quite a little expert  
with explosives, I hear?

ACE: (DEFIANT) Yeah? So what if  
I am?]

Low LS KANE/ACE/MEL/BELAZS

KANE: Excellent. I like women with  
fire in their bellies. Don't I,  
Belazs?

(BELAZS REFUSES  
TO ACKNOWLEDGE  
THIS)

(TO ACE) I might yet have a use  
for you.]

CU ACE

ACE: Oh, yeah? What makes  
you think I'd be interested?/

2s

Oh

KANE: /I can be very persuasive.

ACE: I'm not frightened of you.

KANE: Good. Because I <sup>shall</sup> need people  
like you in my army of mercenaries.

CU ACE

ACE: You what?

- 1/66 &amp; 67 -

★

(ACE STEPS BACK)

2-shot

CU ACE

KANE: Think about it. / (SEDUCTIVE)  
 Travelling through the twelve galaxies.  
 The diamond sparkle of meteorite  
showers ... The rainbow flashes  
 of an ion storm ... Think about it ...

MEL: Don't listen to him, Ace.(BUT ACE IS TORN  
BY THE OFFER)KANE: How old are you?ACE: Sixt ... Eighteen.

2-shot

CU ACE

MUSIC 10

KANE: Eighteen, eh? No home to  
 call your own? The twelve galaxies  
 are your home. Come with me ... I  
understand you ...

MEL: (DESPERATE) It won't be  
 like that, Ace! Don't believe him!(BUT ACE IS  
TRANSFIXED.)KANE REMOVES  
A GLOVE.INSIDE THE GLOVE,  
HE HOLDS A  
GOLDEN SOVEREIGN)

52. 2 B

C. 2s

Wide 2s

/ KANE: Join me ... Take my golden  
sovereign ...

54. 2 B

CU Coin

CU ACE

(HE PLACES THIS  
ON THE CONTROL DESK.  
THERE IS A SLIGHT HISS  
AS IT MAKES CONTACT./  
ACE LOOKS DOWN AT IT.)

56. 2 B

CU Kane

/ Take the sovereign ...

57. 3 B

CU Ace

\*  
- 1/np68 -24. INT. CRYOGENICS CHAMBER.

59. 1 A

LS KANE, ACE  
BELAZS, MEL(ACE IS TEMPTED BY  
KANE'S SOVEREIGN.)

SHE REACHES TOWARDS IT.

BELAZS GLANCES AT THE  
MARK ON HER OWN HAND.)MEL: Don't do it, Ace! Please don't  
do it...

(KANE TURNS ON MEL.)

KANE: You've heard altogether too  
much. (TO BELAZS) Freeze her!(BELAZS GRABS MEL AND  
DRAGS HER TO ONE OF THE  
EMPTY TUBES.)MEL STRUGGLES AND LOOKS  
TO ACE.)No!  
MEL:/Ace...

(ACE DOESN'T REACT.)

KANE TURNS BACK TO ACE.)

KANE: (IMPATIENT) Take the coin!62. 3 B  
MCU Ace(ACE REACHES TOWARDS THE  
COIN.)63. 1 A  
MCU Ace's hand & coinKANE: Take the coin.  
SUDDENLY, SHE DASHES THE  
COIN TO THE FLOOR.)

Wide shot

- 1/np69 &amp; 70 -

\*

ACE WHIPS OUT A CANISTER  
OF NITRO.)

66. 3 B

Single ACE

ACE: Right - freeze! (SHE  
REALIZES WHAT SHE'S JUST SAID)  
I mean... don't freeze! I mean..  
stand still! And let Mel go.

67. 2 B

MCU Kane

(KANE NODS TO BELAZS.

68. 1 A

MLS Belazs/Mel

BELAZS RELEASES MEL.)

69. 2 B

MCU Kane

KANE: You stupid girl. You think  
it's that easy to walk away from me?

70. 3 B

Single ACE

ACE: Do you feel like arguing with  
a can of deodorant that registers  
nine on the Richter scale? (TO  
MEL) RUN!

71. 1 A

LS Kane, Ace,  
Belazs Mel

(THE TWO WOMEN  
DISAPPEAR.)

g/t Ice Passage: DR down ice face

- np69 & 70 -

- 1/np 71 & 72 -

\*

1/30: INT. GANTRY "A"

51. 5 A  
LS ACE/MEL  
to Camera (MEL AND ACE ARE MAKING  
THEIR WAY ALONG THE  
GANTRY, ACE HURRYING  
AHEAD.)

---

(G/T: Ice Face MLS DOCTOR)

- np71 & 72 -

\*

- 1/np73 -

42. 2 B  
VLS

## 25. INT. ICE FACE

(DOCTOR ENTERS,  
AN ICE FACE. IT GLOWS  
WITH A RAINBOW  
IRIDESCIENCE.

(-- 1 C  
MS DOCTOR

THE DOCTOR APPEARS AT THE  
TOP.

HE PEERS OVER THE EDGE  
AND LOOKS DOWN.

— HE BEGINS TO CLAMBER DOWN  
THE ICE FACE, USING HIS  
BROLLY TO HOOK OVER  
PROTRUDING EDGES.  
DOCTOR CLIMBS DOWN.)

43. 6 C  
VLS

(G/T: GANTRY A: LS ACE/MEL)

- np73 -

- 1/np74 - \*

c/f ICe Face: VLS Paint box: Locked off shot

32. INT. BLACK AREA I...

261. 4 A

2S MEL/ACE

(GIRLS ENTER H  
DRAGON ENTERS G  
GIRLS HIDE ROUND ROCK I.)

MEL: Hang on. Are you sure this is  
the right way?

ACE: Course I'm sure. Don't you  
trust me?

MEL: (NERVOUS) Well I don't know, what  
with.. the dragon and all that...

ACE: (SCOFFS) The dragon?  
That's just <sup>something</sup> to frighten little children  
with.

(SOMETHING STIRS IN THE  
SHADOWS BEHIND ACE.

MEL SEES IT.)

ACE (cont): It's like witches and  
goblins. There ain't no such thing. /

(A HUGE CREATURE RISES  
OUT OF THE SHADOWS  
BREATHING FIRE.

MEL SEES IT. AND SCREAMS)

262. 3 C

MUSIC 11

MS DRAGON

A  
2S MEL/ACE

CU Dragon

263. 4 A

2S MEL/ACE

- np74 -

(G/T: MLS DOCTOR: ICE FACE)

\*

- 1/np75 -

(C/F Gantry Area A: LS Ace/Mel)

31. INT. ICE FACE

44.    6

C

MLS DOCTOR  
on Ice Face

(THE DOCTOR CLIMBS ON  
TO THE ICE FACE.)

SUDDENLY HE SLIPS,  
AND

CU DOCTOR & trolley.  
He looks down.

IS LEFT HANGING ONTO HIS  
BROLLY, SWINGING  
HELPLESSLY.)

POV DOCTOR.  
His feet dangling

CU DOCTOR

LS DOCTOR HANGING FROM  
UMBRELLA ON ICE FACE.

- np75 -

PART ONE

1. The Doctor  
SYLVESTER McCOY

2. Melanie  
BONNIE LANGFORD

Glitz  
TONY SELBY

3. Kane  
EDWARD PEEL

Belazs  
PATRICIA QUINN

4. Kracauer  
TONY OSOBA

Ace  
SOPHIE ALDRED

5. Customer  
SHIRIN TAYLOR

Anderson  
IAN MACKENZIE

6. McLuhan  
STEPHANIE FAYERMAN

Bazin  
STUART ORGAN

7. Zed  
SEAN BLOWERS

Pudovkin  
NIGEL MILES-THOMAS

8. The Creature  
LESLIE MEADOWS

Announcer  
LYNN GARDNER

Stellar  
MIRANDA BORMAN

PART ONE: closing credits continued

9. Theme Music Composed by  
RON GRAINGER

Theme Arrangement  
KEFF McCULLOCH

Incidental Music  
DOMINIC GLYNN

Special Sound  
DICK MILLS

10. Production Manager  
GARY DOWNIE

Production Associate  
ANN FAGGETTER

Production Assistants  
ROSEMARY PARSONS  
KAREN KING

Assistant Floor Manager  
CHRISTOPHER SANDEMAN

11. Visual Effects Designer  
ANDY McVEAN

Video Effects  
DAVE CHAPMAN

12. Technical Co-Ordinator  
RICHARD WILSON

Camera Supervisor  
ALEC WHEAL

13. Vision Mixer  
SHIRLEY COWARD

Video-Tape Editor  
HUGH PARSON

14. Lighting Director  
DON BABBAGE

Sound  
BRIAN CLARK

15. Costume Designer  
RICHARD CROFT

Make-up Designer  
GILLIAN THOMAS

16. Script Editor  
ANDREW CARTMEL

Graphic Designer  
OLIVER ELMES

17. Designer  
JOHN ASBRIDGE

18. Producer  
JOHN NATHAN-TURNER

19. Director  
CHRIS CLOUGH

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